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ALFRED B. HUTCHINS, Ph. D., F. R. P. S., F. R. N. S., F. C. S., Associate Editor

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Putting the Hopi Snake Dance Into Celluloid

Snakes urfibe about
cinematographer as
he turns crank.

By Victor Milner, A. S. C.

Story of initial film-
ing of Indian rites
told for first time

While in the observation car of a train bound for Chicago from the "Yellowstone," where I "made ranches" for a while packing a Pathé professional camera, one of the passengers remarked that a picture of the Hopi snake dance would make an interesting film. How little that person realized what his idea had in store for me!

I left the train at Denver and set sail for Gallup, New Mexico, after having obtained permission from Pathé. Mr. Voldstad was then unknown in Gallup and John Barleycorn did a land office business there. On getting off the train at the New Mexico town where my journey for the Hopi reservation was to begin, I faithfully followed my footsteps to the first third prior, which was very thoughtfully located a few steps from the trucks.

Desert Country Moisture

Planting my camera outfit and one clean collar which I carried for emergencies in the corner of the moon, I deposited one foot on the rail in time to be treated. The person buying for the house, as I learned afterward, was a freight car conductor who, on learning of my contemplated trip to the reservation, informed me that it would be better for me to go on with him to Holbrook, where I could obtain a Ford more readily. In fact, he informed me a little later in the caboose that he knew a rancher at Holbrook by the name of Greer who would be ticked to get me to the reservation. He wired Mr. Greer and sure enough he was there waiting for me.

The next morning, in Mr. Greer's faithful Flyer, we started for the Hopi reservation. Our trip to that place was uneventful. The flyer belled on all "four" and thus we landed among the Hopis. It was pretty late, so I rented an Indian shack, spread our blankets on the floor, and went to sleeping.

Superintendent Was Sour

I called on the superintendent of the reservation the next morning—a pretty fellow by the name of Crane, who did not lose any time in informing me that he would not permit me to shoot the snake dance, and that he would consider it a favor to him if I made myself scarce. He further stated that the government was not desirous of advertising the snake dance or Hopi paganism via the medium of the screen, as it would be the means, he declared, of drawing too many tourists to the reservation—which the Indian service department at that time did not crave.

Time Shortens; Wits Sharpen

As Mr. Crane spoke to me out of the corner of his mouth, barking at me like one of the kaiser's own, my stock went down very rapidly and my vitriols of "knock ng em over" in the projection room in Jersey City faded out in less than eight trials. After following Mr. Crane about the reservation much, he generously gave me permission to photograph Indian life on top of the pueblo, for my request was made in the presence of Governor Hunt of Arizona, whom I knew while a cinematographer on the Pathé Weekly. My time was getting short, the time of the snake dance was drawing near; then a happy thought struck me. I started out after Mr. Crane again and informed him that I wanted a motion picture record of the snake dance for the Smithsonian and not a picture for theater exhibition.

Mr. Crane wanted to know if I would sign a statement to that effect at his office that night, as he was too busy to take me there just then. I did not blink an eye when I said yes. My object was to get the picture and let Pathé worry. Thus I obtained permission written out on a little

blue card which I hung on a string around one of the magazines.

The snake dance of the Hopis is held atop a high pueblo, as the sun, in its travels west, casts a shadow over the little plaza. The roof tops of the pueblo were filled with numerous visitors and notables from many places in Europe. As I set up my camera up there, I believed myself to be next in importance to the dance itself.

The Dance

With one eye on the sun, the other eye on the little plaza, I waited for events. From around the turn of the plaza, I soon heard a peculiar chant as the actors of the scene appeared. The Indians were painted in various colors. A loin cloth was all the male Indians wore as they took their positions in front of the spectators. After going through a few dances, chanting as they did so, they formed in columns of two and started to dance "in that manner in a circle. Ever so often one of the Indians would stoop down and out of a covered hole in the ground would dash out a LIVE rattler or bull snake, fangs unsheathed, and put the snake in his mouth, holding it with his teeth as it wriggled and hit. Once in a while they would release the snake and drop it on the ground. About that time my hair was on edge as the rattler was getting closer. Then a second Indian would take a feather and by tickling the snake it would start to coil up for a strike, but the Indian would grab him and put him in his mouth once more. The little plaza was really but wide enough for me, particularly when half a dozen rattlers were on the ground at one time, all heading for my feet. I obtained some excellent shots for the dance and felt very proud of myself as I was getting my outfit down from the pueblo.

Old man Greer and his trusty Ford were waiting for me. We put the outfit in the Flyer and Greer suggested that we start at once for the cabin of a friend of his on the reservation, where he was sure we could sleep for the night. We passed the offices of the superintendent and they were dark. As we pulled up in front Mr. Crane did not seem to be about, so I thought to myself that I would wire Pathé the arrangements I made with the super, as I did not want him to wire Pathé that I misrepresented them. At the junction, we arrived at the cabin owned by Greer's friend and found the place closed up, so we decided to turn in our blankets a short distance from the road.

To the Calaboose

It did not take me long to fall asleep. Greer fell asleep almost immediately after hitting the blanket. What seemed to me but a short while after I fell asleep, I was awakened by the barking of an automobile exhaust. As the machine slowed up near Greer's Ford, a voice yelled out and requested whether I was there. Greer awoke about that time and affirmed my presence. It took but a short while for two lanky looking men to pick me up. Using little ceremony in so doing, they shackled me and kicked me into the front seat of the waiting machine. The machine turned about and to my amazement I recognized Mr. Crane, the superintendent, at the wheel. Crane did not say a word. I supposed to have an attack of lockjaw. In that manner I was taken back to the reservation and locked up under guard.

A Negative Invitation

About noon the next day I was released and told to get off the reservation and to do it "mighty quick." My four magazines as well as my unexpected negative were taken

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Double exposure representing semi-invisible human form of "ghost" or "spirit." Still made by Berlinger for "Earthbound" and reproduced through courtesy of Goldwyn Pictures Corporation.

Photography and "Spirits"

By Andre Barlatier, A. S. C.

Possibilities and methods of reproducing "spiritual" forms explained by authority.

At the very outset I wish to make it absolutely plain that it is my desire that what I have to say hereinafter shall not be construed as involving spiritualism as a belief or as religion, nor do I say that the photographs referred to were "faked," as recent articles in the press imply that I claim.

What I do claim, however, is that the "spirit" photographs, such as are commanding the attention of Sir Arthur Conan Doyle and other spiritualistic leaders, can be made by any capable photographer or cinematographer.

In fact, if the person interested will let the photographer know what his or her conception of a spirit is, the photographer, if capable, can reproduce that spirit photographically on any designated scene. The photographer can, moreover, film the "spirit" in one place and carry it a thousand miles or any distance to the spot where the appearance of the "spirit" in question is to be made.

Double Exposure Used

To the student of the camera, the process of making such an offer materialize is immediately apparent—it requires simply a skillful use of double exposure. Remember that I do not say that it is impossible to photograph a spirit, such as those described by Sir Arthur Conan Doyle, but I reiterate that it is possible to reproduce photographs similar to those to which leading spiritualists are attaching so much importance. To say that it would be impossible to photograph a spirit might readily put one into a position such as those assumed by the people who scoffed at the idea of moving pictures a score or more years ago—

similar to all those, in fact, who, from time immemorial, have branded the possible as impossible.

Depreciation in Reproduction

Very few serious-minded people have gone on record as having actually beheld a spirit or spirits, and those that have, universally admit that the substances or things which they have seen have been scarcely perceptible. The question asserts itself then as to how can a figure, which is scarcely visible, be plainly reproduced on the present photographic negative, which, it is generally accepted, has a depreciation of 40 per cent in reproduction in a photograph which, at the best, is only 60 per cent faithful to the object, thing or substance photographed? We must remember that the photograph never shows as much as the eye sees.

An Example

Recently a Los Angeles newspaper showed me a photograph which was believed to hold marked spiritualistic interest. In fact, it figured in an instance which was indeed interesting. Before her death, a woman had promised that she would "come back" and appear before her mourners in the room which held her coffin. The photograph in question purported to show the woman's spirit in the act of fulfilling her promise. It showed a faint exhibition appearing in front of a dark screen in a room among the mourners about the coffin.

It is in an instance such as this, as in others where there are strong possibilities of "faking" done deliberately or otherwise to deceive the public, that I reserve the right of



The personal form of the "ghost" or "spirit" arising from the coffin in "Earthbound" reproduced through courtesy of Goldwyn Pictures Corporation from still taken by Beckett.

criticism. The authenticity of this particularly photograph courts doubt on photographic grounds, if not on theoretical premises.

How to Make Photo

By explaining how this still photograph could be shot by any capable photographer, we may direct a good deal of light to the subject. In this, as in other instances, it is simply a case of double-exposure. Film the room in which the mourners are grouped about the coffin. Then hang a piece of black velvet against the wall, put a skeleton before it, and film what you have there on the same negative—the negative which records the mourners. It is a very simple process indeed. The skeleton could be put in any part of the room you wanted it—if desired, right over the coffin, to make it all seem very appropriate, but the skillful person would have chosen for its appearance a spot in the room which was darker than the other parts of the scene so as to show the skeleton up to best advantage—hence the dark screen.

Distance No Detriment

Or vice versa—this explains how you can carry the desired conception of a spirit any distance to reproduce it on some desired spot—the skeleton could have been filmed

against the black velvet first, and the negative carried to the scene of mourning, whether it was 100 yards or 100 miles away; and the mourners filmed in the room with the skeleton appearing among them. As a matter of convenience in the latter case, the rim of the negative should have been marked to indicate the position of the skeleton on the plate so that it could be "placed" in the scene without unnecessary delay.

On theoretical grounds, the authenticity of the picture could have been questioned from several angles. Why should the woman's spirit have been represented by a skeleton which can hardly be construed as spiritual, but is surely material? Aren't our greatest deductions as to pre-historical man made from the very material skeletons which have remained on the earth for thousands of years for us to inspect? Moreover, how could the skeleton have appeared in the room when, in the same room, the corpse lay in the coffin? Or why should it have been a skeleton when, according to Doyle in a recent press report, "when we meet our friends in the spirit world we will see them—through this sure—fully dressed just as we saw them last on earth."

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Illustrating result of the use of black velvet in the first exposure. The head, taken in the second exposure, shows up plainly.



Upper form of "ghost" or "spirit" at extreme right of picture which was reproduced from motion picture negative shot by Beckett.

Animated Clay



Combined abilities of sculptor and cinematographer with perspective of cartoonist required to animate clay

What has proved to be one of the most popular short subjects in motion pictures is "animated clay," which was introduced to films by Willie Hopkins, who is noted as an artist and a sculptor and who at present is producing a series of travel pictures whose subject matter is of a literary nature.

The story as to how Hopkins animates clay is as novel as the appearance of animated clay itself on the screen. The animating of clay brings together one of the oldest of arts and one of the newest of arts for the entertainment of contemporary audiences. The art, of course, are those of sculpture and of motion pictures.

Generally speaking, the filming or the "animating" of the clay subjects follows the same photographic method as is used in the making of animated cartoons—that is, stop motion is employed. It is in the details that the filming of the animated clay material differs from other forms of animated work.

Ability in Sculpture Essential

The requisite which precedes photographic thoroughness is that he who prepares the clay subjects must be a sculptor or modeler of first magnitude. Moreover, he must not only possess the ability of the artist, but he must have at his command the perception of the newspaper cartoonist in selecting topics that are of a current or popular interest and, as such, reasonably sure to interest the public.

To properly shoot the clay studies requires virtually as much attention to lighting and similar details as is demanded in the filming of a dramatic production. There are modeling conditions to be reckoned with that ordinarily do not enter into the calculations of making the animated cartoon. Lighting and shooting arrangements must be made to match a clay that is not too white or too dark—in his experience Hopkins has learned that a clean light-colored clay found in Placer county, California, best lends itself to animated work. This, a form of pottery clay, does not produce blazon to any marked degree and hence does not work against effective lighting. Clay that works up "at all" cannot be used for this reason.

Clay that is too fresh or wet cannot be used, as it does not, when worked into figures, stand up long enough to permit filming, but slinks, slides and falls. Hopkins has found that clay that has been allowed to stand for a time before modeling gives the most satisfactory results.

The animation of the clay being produced by stop motion, the process is to model the figure or figures of the subject at hand up to a certain position and then to film the initial position. The figure is then modeled up to its second position, which is likewise filmed, while the camera is not ground again until the third position is modeled and ready for filming. This procedure of modeling position after position, and of the filming of each position separately, is repeated until the effect of action is given the figure or figures.

Set Number of Frames

The filming of the various positions requires attention to minute details. Through long experience Hopkins discovered that the common movements of man or animal settle themselves into fixed proportions—thus the movement of the arm from the side to shoulder height requires four modeling movements of two frames each, while the wink of an eye calls for six frames.

The working secret of animated clay is to use broad sweeping strokes in modeling like the strokes of the painter. When the effectiveness of one stroke has spent itself, the next stroke in the clay is not begun where the

previous one halted, but the starting point of the first stroke is likewise employed as the starting point of the second. Observance of this principle, which may not appear important on the face of itself, will be conducive to a smooth-moving appearance on the screen and will not result in a jumpy exhibition which might be attributed to improper photography.

Best Form of Light

Daylight blue, according to Hopkins, who is known as an artist as well as a sculptor, having won the famous Allan Fraser art scholarship which is open to world competition and through which he attended the Royal Art School at Kensington in England and the leading schools on continental Europe, proves best for lighting the clay figures; it gives almost every degree of the spectrum when thrown on the clay subjects.

Shadows Are Shaped

Shadows are created in the process of modeling itself. If a heavy shadow is desired, the clay is shaped to give such, or vice versa. The lighting of course is important and must be made to conform with the desired shadows, whereas in ordinary modeling the figure is created to conform with the lights and the shades of the spot where it will stand, if the spot is known in advance, such as the interior of a mansion or the like.

Dissolves Are Modeled

Dissolving in animated clay work is done by means of modeling and not through a photographic medium. In other words Hopkins models his figure from one position or expression into another instead of dissolving photographically.

Hopkins finds that the aid of an expert cinematographer to film his work results in the most attractive subjects. When he began clay animation experiments, Hopkins, working in a studio well lighted with daylight in Dallas, Texas, where he conceived the idea while following his calling as artist and sculptor, used a primitive motion picture camera and did all the shooting himself. When his expectations began to materialize in the project, he secured a movie attachment for his camera and operated it by foot, which meant that he did not have to attempt to crank while his hands were full of clay. But the success of his undertaking in bringing him a cinematographer to work with him proved the blindest horn of all, as it eliminated days of tiresome steps from camera to clay and from clay to camera.

Hopkins' subjects of clay animation range from a crawling worm to a speeding locomotive. His experience is that the public is most interested in humorous changes of expressions on human faces.

On one occasion Hopkins stood in a cage with five lions at Universal City, California, and modeled, for animation, the head of the lion, "Sobby," while a film was taken of the entire proceedings. The film was later released in the Universal news weekly. Three companies, Universal, Paramount and Pathé, have released Hopkins' clay subjects. The account of his efforts in New York to gain recognition for the new form of short subject material is a story in itself.

The clay background for titles was introduced to motion picture production by Hopkins. He also achieved successful results in lettering on clay backgrounds, using water-color white for the letters proper and shading with lampblack.

Photoplays Proved in Prints—Rothacker

Relation of prints to finished production discussed

By Waterson R. Rothacker

From transactions, Society of Motion Picture Engineers

After all is said and done, the proof of the "picture" is in the print, for the positive print is the final link in the chain which leads to the eye of the public. But, print proof is dependant upon projection and screening; many a good print which reflected unusual negative value has been criticized or condemned because its excellence and almost were dimmed by faulty screening.

The laboratory is one of the most important factors in motion picture construction. All of the artistry of author, director, players and cinematographer, is lost or lost if the negative is improperly developed, and the beauty which is latent in a perfectly exposed and perfectly developed negative is a deep, dark secret if the print is inferior or is not properly presented.

Inasmuch as the laboratory has to do with developing the negative which registers the first film result of enormous investments in dollars, thought and art, and inasmuch as the laboratory makes the positive prints which show the public whether the picture is good or bad, it may be reasonably stated that upon the laboratory rests a responsibility at least as great, and just as important as that of the author, director, star and cinematographer.

The laboratory is not a spectator feature in the motion picture industry, but without proper laboratory cooperation, the production itself suffers, the distributor fails to deliver 100 per cent to the exhibitor, and the exhibitor fails in his duty to the public.

Following Instructions

In making quality prints for release use, the laboratory in many instances is instructed to make up for various deficiencies in the negative, such as under or over-exposure or development, flat or hard lighting, and other defects which may be present in the negative because of faulty handling or because the picture was "shot" under unreasonably poor conditions.

It is not always within the province of the laboratory to select colors or timing. It often happens that the specification of a client who has individual color ideas, or who has a fondness for soft or out of focus effects results in a print which is delightful to the man who ordered it, but which does not suit the taste or requirement of the majority of exchange men, exhibitors or public.

Another thing the laboratory has to contend with is the difference in "throw" and lighting at the various



Waterson R. Rothacker

theaters. Until we have standardized illumination, the same print cannot look as well in a small house in Dehook as it does at the Chicago or Strand, where the "throw" or current is different.

The laboratory has solved this problem to the extent possible under present conditions, but it will never cease to be a problem until standardized projection is accomplished.

The important points which characterize the best positive prints are general density, degree of contrast, color of the silver image, correct timing, timing, timing, freedom from mechanical defects, such as dirt, scratches, "greenness," etc., and even when all this is properly done it is obvious that the final appearance of the print depends upon the quality of the negative from which the prints are made, for after all, the prints are merely the result of mechanical multiplication, and serious defects in the negative appear as serious defects in the positive just the same as impressions from a defective halftone appear defective in the reproductions.

The physical condition of the print is of the utmost importance. The principal defects that lessen the life of the print and are traceable to poor laboratory work are injured perforations, too many or poorly made patches, improper flange, either through not entirely removing all silver salts with subsequent deterioration of the picture, or too great hardening effect in the fixing bath rendering the film and dry brittle and liable to break and crack, and, improper washing, which does not entirely remove all traces of hypo and silver salts deposited in the hypo.

To prolong the life of the print, it is advisable that all prints be waxed at the laboratory where they are made. This should be done by means of a specially prepared wax, applied in a narrow strip along the perforations, of such nature as to give proper lubrication when warmed by the heat of the projection light, but which will not melt under such heat and spread over the picture. If the waxing is improperly done, or the prints are not waxed at all, sometimes an operator resorts to the application of oil to the film or attempts to lubricate it by some other crude and destructive method which invites print ruin.

It is gradually becoming the custom of all reputable laboratories to wax all prints, which is far better, safer and more economical than where the waxing is done at exchange points.

Continuity Sheets

The use of continuity sheets, which establishes an outline of scenes and titles so that the exchanges can quickly order small replacements by number, has proven to be an economical, efficient innovation. I believe that it is only a question of time when every big distributing organization will insist that the laboratory making its prints furnish to the home office and to each exchange point, a complete continuity sheet on each and every subject. This comes under the head of service, and service is one of the most important functions of the laboratory; without service the work of the laboratory is only half accomplished.

The 1001 things which represent the difference between a good print and an ordinary print or poor print, are of a character too technical to be interesting to the average layman, but so obviously understood by the members of this technical organization that I will refrain from even mentioning them.

In conclusion I would like to remark that while the laboratory cannot develop a perfect negative without perfect lighting and exposure, and while the laboratory cannot make a perfect print from an imperfect negative, the laboratory can make a print picture look great and it can make an ordinary picture look good, and it can, by a system of cooperative service, greatly reduce the risk, worry and maintenance expense of the producer and distributor and certainly add to the enjoyment of the exhibitor and public.

The print to the theater is an important as the cartridge to the gun.

Electrical Camera Attachment for Aerial Work

Motor operated by automobile storage battery used to run camera in aeroplane work

By Harry Perry, A. S. C.

Sensations plenty in many trips above clouds ☐ Rainbow describes circle about plane



Harry Perry, A. S. C., at specially mounted camera for aeroplane work; Maurice Murphy, writer, in center; and Kenneth Harlan, star, at right.

Harry Perry, A. S. C., who has just finished shooting the B. P. Schulberg production of "The Broken Wing" directed by Tom Forman, asserts that he feels about as much at home in the air as on the ground after having made more than thirty trips to get certain airplane scenes contained in the script, and that he has discovered that it is much easier to sit at a desk and write this sort of action into a story than it is to go up and photograph it.—Editor's Note

My first trip up was taken during the recent spring stormy spell in Southern California and as the shots wanted were to occur during a storm, Tom Forman said:

"Go on up until you get above the clouds and don't come down until you get something 'just like that.'"

So we started out with two planes, one piloted by Leo Nussle, carrying the writer and camera, the other piloted by Maurice Murphy, known as "Loop-the-Loop" Murphy, who holds the world's record of 135 consecutive loops and who was signed to do the stunt work which we needed.

An Hour's Air Climb

After climbing for almost one hour we found that we had reached the "ceiling," as they call it, for the plane, on account of the extra weight and wind resistance, could go no higher. So we started to work. A heavy rain was pearing below us and we were right in the midst of a regular Truckee snowstorm, but it was a beautiful sight, with banks of heavy white fleecy clouds going by and heavy black and grey ones below and in the background. We got some pretty shots of the plane passing them.

Murphy's job was to imitate a plane with a broken wing falling through the clouds below and as it is very hard to designate signals in the air for proper time at which to start the plunges, it was considerable time before we filmed what we wanted.

Empty Gasoline Tank

We were all nearly stiff from the cold when Leo stopped his motor and said his gas gauge said "empty." We then had been up more than two hours. As I wanted to get one more shot and knew I could probably never duplicate conditions as they existed at that time, I asked the pilot if he would take a chance on having enough gas to permit our staying aloft long enough to make the shot I wanted. He said he would take the chance if I would. It had stopped snowing in the meantime and I saw something I had never seen before—a rainbow in a complete circle right around the plane. It was a very pretty sight.

Squeezing the Tank

Luckily we soon got the other shot. Leo immediately shut off the gas to save what little he had for the landing. We glided or plummeted nearly the entire 4000 feet to the ground. When we landed, we were completely out of gas.

When we alighted at the location from which we had departed, the ground was a mass of mud. It had rained hard nearly all the time we were gone, the company said. We were gone so long that they all feared we had fallen some place. When they saw we came out from behind a cloud above them, they felt like cheering, they told us.

The staff turned out very creditably with good grade film and detail in the clouds. It was shot at eight with a K3 filter on panchromatic film. I found this stop and filter satisfactory for nearly all aerial cloud work.

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The Editors' Corner

—conducted by Foster Goss

Man's progress may be likened unto a series of complementary cogs, the absence of any one of which would serve to incapacitate the entire machine of his evolution.

The motion picture industry surely stands out as an example wherein such cogs, in the form of various inventions, have joined together and have manifested their practicability at the right time to furnish a power which is felt in the lives of millions of people throughout the world. Subtract from the film industry any of these inventions which have reached a state of usefulness within comparatively recent years and the industry will flutter along like a bird without its wing feathers.

It would seem logical that the time for motion pictures to have come to the service of mankind would have been during the Middle Ages or earlier when virtually no one at all was able to read. Pictures then, speaking the universal language of the eye, would have been the ideal medium of dispersing ignorance, and of spreading learning and information to those that needed such.

But how could pictures have been shot and projected through highly developed lenses when there existed no glass even for windows?

What would have taken the place of electricity—so necessary for lighting purposes—the discovery of the principles of which was still several centuries removed?

How would films have been satisfactorily transported from one place to another for exhibition when the steam engine, the steamship, the electric motor, and the gasoline engine still remained to be invented?

As is evident, such speculations take on the aspect of the experiences of Mark Twain's Connecticut Yankee in King Arthur's Court. Assuming the perspective of the present day, the inter-relation of the inventions and the developments which go to make up the cinema industry becomes more pronounced.

How would the production of pictures fare if there were no electricity? How would dramatic pictures look on the screen if interpretative lighting would be absent?

How would pictures appear if lens manufacture occupied the same position as it did, for instance, in the middle of the last century?

What, in fact, would the average motion picture company do without the automobile, so much needed for location use?

Thus it is all the more evident that the making of motion pictures is not a single-handed or one-man accomplishment, although there must be an executive center in film as well as in other companies. Providence has seen

to it that the various inventions and discoveries, which are the cogs in the cinema industry, have reached usefulness to each other at approximately the same time.

It would be humanly impossible for one person, though he may be ever so versatile, to attend to all details in the marshalling of the results of all such inventions for their use in the production of a photoplay. It is the corps of experts, it may be repeated, that makes for the creation of the well-balanced photoplay.

And that corps of experts, it may be said, properly includes not only those who are concerned in the actual filming of the production but embraces those silent workers who in their own way ply their profession and science with institutions outside studio boundaries. Those workers are legion. They number the men of the great experimental and research departments which are concentrated on maintaining and advancing the quality of raw stock; the men who make lenses accurate and dependable, and who are continually striving to perfect new lens creations; the wizards who make efficient lighting equipment possible; the men who are improving camera and projection standards; the laboratory experts—and scores of others.

The importance of any of these experts is not to be minimized. On them, as on the cinematographer, rests to a very great degree the future progress of the motion picture industry. Technical and production progress have brought the industry to its present plane, and it is that sort of progress that will continue to be the forerunner of greater things in films. And impelling that advancement will be the silent strivers—inside and outside the studios—whose workaday accomplishments will carry the cinema to higher and higher elevations.

Why bother with lighting, soft focus lenses or gauze to get "soft" effects, asks William Marshall, A. S. C., whose formula, given to a joking friend, is to boil the film.

To deceive yourself is as unjust as it is to deceive others.

Man should feel at home with truth.

Never consider a thing done until it is done.

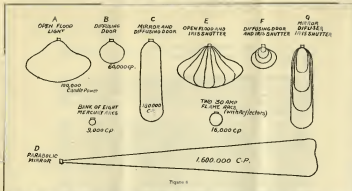


Figure 1

Flexibility and Uses of Light

By P. R. Bassett

Courtesy of Electrical
Illuminating Engineers
Society

Last installment relative to Sunlight Arc in motion picture work.

Practically any studio lighting equipment can readily be rated as a soft light or a hard light of a certain definite candle power. Most units cannot be varied to any extent from their individual performance ratings. This invariableness of course limits each one to certain uses and the methods of getting the best results from any such constant unit are easily mastered.

The Sunlight Arc unit, however, possesses such extreme flexibility, it is said, that it cannot be classed with the ordinary single performance units. The quantity, the softness, and the distribution can all be varied through the widest limits. The great number of different effects which may be obtained from the flexible unit has aided in giving the director and the cinematographer a new field of study which has shown results just in the proportion that the possible uses have been investigated and studied.

It would be impossible in this brief article to catalogue all of the applications and methods of using the Sunlight Arc which have been successful in the studios and on location. But in outlining the characteristics of the light as obtained with the various combinations of the unit with its accessories, the possibilities of the Sunlight Arc will be quite evident.

Accessories

Four interchangeable accessories are furnished with each unit. These are: A parabolic mirror, an iris shutter, a frosted glass door and a clear glass door. With these four attachments it is possible to obtain at least seven separate combinations, all of which give different results in illuminating a scene. It is essential that the director and the cinematographer know what results are obtainable with each combination, in order that full advantage may be taken of the flexibility of the apparatus. The Illumination chart, Figure 1, shows graphically the relative amount and distribution of the light obtained from the seven different combinations.

Open Flood Light

The most direct arrangement for using the studio light is the open flood light. The lamp is placed with the center

facing toward the scene. The light distribution is very uniform in all directions within the large angle of 130°. A candle power of 100,000 is maintained throughout the entire field illuminated. This is shown in (A) in Fig. 1. (American Cinematographer for April.) The clear glass door should preferably be used when the lamp is near to the scene and the actors. But when the lamp is not actually on the very edge it is advisable to operate without any front door. The clear glass front door has three purposes: 1—Safety from fire in case the lamp is near or over inflammable material, 2—Protection to the actors' eyes, in case the lamp is close to the scene where the actors are apt to look directly into the light too frequently, 3—Protection of the arc against wind in exteriors, or in cases where the draft causes unsteadiness.

Scaffold for Lamp

The clear glass door should be dispensed with when the light is being used to illuminate large scenes. Even the clear glass cuts down the photographic qualities of light to a noticeable percentage. The light probably finds its greatest usefulness in the food service. It has served to bring large hotel ballrooms, theater interiors, armories, etc., within reach of the cinematographer. With from two to four studio outfits, all used as open flood lights, many large interior scenes have been taken in well-known theaters, cafes and ballrooms. This frequently saves a great deal of expense in making it unnecessary to build so many huge sets in the studios. The lights should be placed at a height of from 15 to 25 feet in these large scenes. Usually a balcony or mezzanine is the best location. If the large scene is located in the studio it is sometimes desirable to have a scaffold or platform built to carry the lamp.

Another use of the open flood light is in illuminating back drops and scenery outside of windows and doors in interior sets. It is universal practice in taking artistic interiors to have windows, doors or archways through which can be seen daylight or sunlight. This necessitates a great intensity of light outside of these openings since the interior is already illuminated to a high level and the ex-

(Continued on Page 23)

Can Cinematography Be Taught in Schools?

Experienced cinematographer
considers camera school
possibilities

By Dan Clark, A. S. C.

Actual experience proves
most thorough school, is
opinion

We know that knowledge is the basis of all endeavor, we know that practical knowledge is valuable in any line of endeavor, but we also know that without actual experience, knowledge does us no good. In other words, a man can go to a school and acquire knowledge of how a certain subject will photograph under certain conditions, but it is impossible to learn from any source except actual experience, how a certain object will photograph under all conditions.

Being a cinematographer is not entirely a case of practical knowledge, but is more a case of being able (by good judgment) to apply in the right direction, what knowledge one has.

Aside from the chemical and mechanical side of photography I believe one of the most important tools of a cinematographer is his eyes, and since color plays an important part in photography it might be well to dwell a moment on color and the cinematographer's eyes.

We learn from various sources that color is nothing more or less than vibration and also that color vibration is registered in the brain through the eye, therefore, if the eye is defective to color, it is impossible for color to be registered in the brain and hence it would be impossible to photograph color properly, and it is hopeless to believe that a defective eye could be made normal by any teacher in any school, or in other words, a man with a defective vision could not be made a cinematographer.

Natural Ability Necessary

From my own personal experience I have found that there are many students whom you can take out in the field and show them exactly how to do a certain thing correctly and then they cannot do it; while there are others who can do the same thing correctly, who can go to show that in camera work, as in any other profession, "many are called, but few are chosen."

To my notion any man who would presume to turn full fledged cameramen out of a school either has had little or no experience in that line or else he has some other motive other than instructive which I know nothing about.

Available Information Demands Experience

True it is, that a great deal of valuable information can be obtained from the various books on photography which can be found in any public library, and from data collected and published by the various magazines and journals about the country and even this data, etc., can only be fully appreciated by men who are actually employed in that line of work where they can try out ideas that are advanced.

The stage of a cinematographer in the world and not a schoolroom, and the subjects to be photographed are the millions of things in the world and lots of things which are not in the world. His tools are a good eye, a good brain and good judgment, and a little piece of machinery.

In conclusion, I will cite an incident of my own life.

I once became interested in electricity and seeing the vast field which the same offered I decided to become an electrical engineer, so straightaway I secured an electrical engineering course, and after two or three years of knocking on it and hating my daylight oil, I finished the course and believed that I was ready to go out and conquer the world from an electrical standpoint. Out I went and found that I was not even capable of being a good lineman. This

is not to belittle a student, for I am heartily in favor of studying anything one is employed at, but it is just to show that while I was following some other line and studying electricity, I could not apply the things I learned, could not even see them, and found in the end that I had learned just enough to prepare me to start to learning something about electricity.

(Continued on Page 21)

Standard Film Laboratories In Huge Building Enterprise

Extensive improvements and additions to Standard Film Laboratories indicating still further the remarkable industrial development of Hollywood have been announced by John M. Nicholas and S. M. Tompkins, heads of the big film organization.

The program of expansion, part of which has already been completed, includes the construction of additional fireproof, reinforced concrete film vaults, for storage of negatives, and the construction of an auxiliary office building, upon which work has already been started.

The office building, just south of the main laboratories building at Seward and Roma streets, Hollywood, is expected to be ready for occupancy some time next month.

Spanish Architecture

This structure, of Spanish architecture, will conform with the design of the original unit of the film plant. It will be of light brown stucco with the roofing. Provisions will be made for a number of private offices, some of which will be utilized by the laboratories organization. The remainder will be placed at the disposal of independent motion picture producers whose work is now going through Standard Film Laboratories and who wish to make their permanent executive headquarters there.

The design of the new building permits the construction of further office space as it is needed. This will be added in a wing for the building to be extended straight back on the right from the rear of the building now under construction.

Preview Theatre

In the left wing, to be erected in the near future, it is planned to have a large projection room, or preview theatre, where producers may have advance showings of pictures for friends and business associates. Such an institution is regarded as a virtual necessity in Hollywood, as there is no place at present for such previews, unless they are held in local theatres after regular show hours. The seating capacity of the new projection room contemplated by Standard Film Laboratories will probably be approximately 300. There are already eight small projection rooms in the main building. These are used for testing and editing films.

The construction of the new film vaults constitutes further evidence that Los Angeles will eventually, Standard officials believe, become the distributing as well as the producing center of the film world. Until recently, nearly all local producers shipped their completed negatives East for the making of release prints.

A great many of these are now made in Hollywood and are sent to various exchanges throughout the country at the order of the distributing companies. Negatives now either in storage at the Standard Film Laboratories or being processed at the plant represent a production expenditure conservatively estimated at more than five million dollars. Some of the most successful pictures of the year

(Continued on Page 21)



Henry Sharp, A. S. C.



Max Du Pont, A. S. C.



E. Burton Steene, A. S. C.

Biographies of New A. S. C. Members



Photographic biographies of the following members of those who were elected to the American Society of Cinematographers during the past year are presented herewith: E. Burton Steene, Don Clark, Henry Sharp, Max Du Pont and Park Rice.

E. Burton Steene, A. S. C.

E. Burton Steene began work in the motion picture industry in 1910, with Pathe Freres, in an editorial capacity

in their offices at 69 West 25th street, New York City. In 1911, shortly after the Pathe weekly was inaugurated, Steene was appointed staff cinematographer on the topical reel, and covered the United States and Canada for two years, during which time he made pictures of many famous events. In those days a topical man had quite some prestige, so much so that his position was regarded as the ultimate of camera aspirations.

In August, 1915, Steene discontinued news work, and took charge of the Pathe industrial department in the capacity of head cinematographer. In this connection he made educational, scenic and industrial pictures of the highest calibre. Many of these were of short length, seldom exceeding two reels in length, but were among the first motion pictures to be shown on New York's Broadway.

Many of Steene's short subjects have been declared by leading critics to be among the most beautiful, photographically, ever made. Steene is also known as a director, having directed many of his subjects.

Beginning in 1922, Steene made a trip of eight months through Europe for the purpose of making a production on child life in various nations. To get his material, Steene had to rig up his own sets, which proved a revelation to the European film workers. His trip carried him through France, Italy, Serbia, Montenegro, Albania, Greece, Turkey, Russia, Germany, England, Belgium, Holland, Denmark, Austria and Slovakia. In the larger places, Steene was sometimes able to rent a studio with lighting equipment,

Diversity of experience reflected

In careers of men elected to

A. S. C. within past year

and with careful work, concentration and proper arrangements of lights derived results which likewise was a revelation to studio attaches in the matter of lighting sets properly with a limited amount of equipment.

In Berlin, Steene was retained to supervise the installation and production of the first picture for the Patheum Film Corporation, and could have signed a long-term contract with either of two companies which sought his services.

(Continued on Page 17)



Don Clark, A. S. C.



Park Rice, A. S. C.

Days of Founding of Rothacker Organization Are Recalled

Walter H. Rothacker finds inspiration in the 1923 anniversary of the founding of the original Rothacker enterprise. In May, the Chicago organization was thirteen "years old."

Rothacker believes others in America's "fourth industry" can derive inspiration in the same way, and he passes on the formula for what it may be worth.

"We are all so busy progressing that we ordinarily don't take the time to pause a moment to appreciate just how fast we are going. On the anniversary of your advent into the motion picture industry dedicate several moments to projecting a few close-ups of the past on memory's screen. You'll get a kick out of the results. If you've been identified with the industry any number of years you'll be awed by the tremendous progress since the day you received your cinema baptism. Even if you have contributed to that progress you needn't feel conceited, because an art that has progressed with such speed in the past will probably move much faster at some time in the future."

1909 Vision

In 1909, when he was still in the newspaper field, Rothacker wrote this sentence, which has since become an epigram in the practical picture field:

"The best advertisement in the world will never be written because the motion picture is the superlative advertising medium and exceeds the limitations of any pen."

In 1910 he set out to prove this statement—becoming the pioneer film advertising specialist. At first his office was under his hat and in a corner of a Loop office where desk-room was rented at bargain rates.

At that time, thirteen years ago, Chicago was still the world's production center," reminisces Rothacker. "Celluloids as yet was not taken very seriously, except by Colonel Selig. A little group of scrappers, led by Carl Laemmle and R. H. Cochrane, were fighting for the screen's independence against the powerful General Film monarchy. I remember that when we first took a camera out to shoot advertising films we took along a couple of 'prospectors' to fight off camera-wrecking crews who threatened physical patent interference.

"In those days the Griffith star was just beginning to ascend. Mary Pickford was being advertised by Carl Laemmle as 'Little Mary.' She was then the world's highest paid screen artist at a salary—well, guess what it was.

"The trade papers had neither earned or learned their A B C's. Directors were beginning to sell themselves on the proposition that all 'films' did not necessarily have to end with a chase. As yet a two-reeler was generally considered a feature length picture.

"Thirteen years! What a change!"

Rothacker wrote the first book on motion picture advertising. After his practical picture business was firmly established he branched out into the laboratory field, first in Chicago and then in Hollywood with the Rothacker-Allen Laboratories, of which he is president. His laboratory organization was among the first to send service and maintenance men into the field, to wax films in the plant, and in sending continually sheets on releases out to exhibitors.

During the war Rothacker originated the "Mile of Smiles" plan by which films of the folk at home were sent to the Yanks overseas.

In the old days he was vice-president of the first Motion Picture Board of Trade. He now is a member of the Society of Motion Picture Engineers, the Chicago Athletic Association, the Lambs' Club of New York, and is on the ways and means committee of the Chicago Association of Commerce.

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—new obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in block letters in the transparent margin.

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There is but one lens that can give you
an image-quality like that in
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—THE— GRAF VARIABLE ANASTIGMAT

Anastigmat and PERFECT Soft Focus,—
adjustably so, to any usable degree

GRAF OPTICAL COMPANY,

SOUTH BEND Indiana.

RELEASES

April 22nd, 1923, to May 13th, 1923

TITLE	PHOTOGRAPHED BY
"Trifling With Honor"	John Brown
"Jacqueline" or "Blazing Barriers"	George Peters, Charles Downs and Dan Maher
"Vanity Fair"	J. Diamond
"The Renaissance Woman"	Joseph A. Duhray, member A. S. C.
"Three Jumps Ahead"	Don Clark, member A. S. C.
"The Big Tide"	Harry Kespera
"Black Shadows"	Edward G. Seligman
"Within the Law"	Tony Gastio and Norbert Brodin, members A. S. C.
"Trailing African Wild Animals"	Martin Johnson
"Backbone"	Harry Fleckbeck
"What Wives Want"	Charles Kaufman
"The Critical Age"	Barnes McGill
"The Ne'er Do Well"	Ernest Haller
"Her Accidental Husband"	Not Credited
"Quickends"	Hal Rosson and Glen MacWilliams
"The Affairs of Lady Hamilton"	Not Credited
"An Old Sweetheart of Mine"	L. Wm. O'Connell
"Temporary Marriage"	John Stumar, member A. S. C.
"A Noise in Newboro"	John Arnold, member A. S. C.
"You Can't Fool Your Wife"	Bert Glennon
"Playing It Wild"	George Robinson
"Bella Donna"	Arthur Miller
"The Bright Shawl"	George Polney
"Westbound Limited"	Ross Fisher, member A. S. C.
"Prodigal Daughters"	Alfred Gilks, member A. S. C.
"The Nth Commandment"	Chester Lyons
"Dead Game"	Charles Kaufman
"Vengeance of the Deep"	Paul Ivan, Wm. McGann and Homer Scott, member A. S. C.
"Bowl of the Beast"	Henry Sharp, member A. S. C.
"The Girl Who Came Back"	Harry Perry, member A. S. C.
"The Truth About Wives"	Edward Paul
"The Barnyard"	Hans Koenekamp, member A. S. C.

Biographies of New A. S. C. Members

(Continued from Page 14)

During the world war, Stoenes served as photographer with Brig. Gen. Charles F. Lee, Royal Air Force, in command of the British Air Mission, and made "How to Fly," a picture for instructional purposes. During this time, he worked with five different pilots, four of whom were subsequently killed, including General Lee himself.

For the past few weeks, Stoenes has been editing, editing and titling a series of pictures made in the Near East for the Near East Relief. His last dramatic production was "High Speed Lee," made at New York City.

Dan Clark, A. S. C.

Dan Clark, whose photographic ability has proved a definite asset in recent Tom Mix vehicles for Fox, has come to the fore rapidly as a cinematographer. It is only two and one-half years since Clark became a cinematographer, but that period of thirty or so months sparkles with achievements.

Productions photographed by Clark include "Up and Going," "For Big Stakes," "The Fighting Strash," "Romance Land," "Just Tony," "Do or Dare," "An Arabian Knight," "Catch My Smoke," "Three Jumps Ahead," "Modern Monte Cristo," "Journey of Death," and "Tempered Steel."

Clark has been called on innumerable times to take during chances which in themselves, coming as they do all in a day's work, are as spectacular as those which his camera records for the screen.

Henry Sharp, A. S. C.

The additional photographic biography of Henry Sharp includes the filming of Henry Johnston's "The Third Alarm" and the following Thomas Ince productions: "Homespun Polka," "Dean Ravel," "Lying Lips," "Hail the Woman," "What a Wife Learned," "Her Reputation," "Soul of the Beast" and "Human Wreckage," all directed by John Gray, "Mother of Mine," directed by Fred Niblo, and "Lorna Doone," directed by Maxton Turner.

Sharp has just signed a new two-year contract with Ince and will begin work shortly on "Anna Christie," which John Gray will direct. Sharp's previous photographic activities are recorded in the August, 1922, issue of The American Cinematographer.

Park Riss, A. S. C.

Park Riss began his career as a cinematographer with Universal in 1915. He remained with that organization for three years, photographing dramas and comedies. Then followed a year with Fox and later a year with Vitagraph for which outfit he filmed serials in which Antonio Moreno appeared. Then followed three years in which he photographed Lloyd Hamilton for Educational.

His Universal pictures include: "The Adventures of Uncle Jeremiah," "Nothing Ever Happens Right," "Country Love and Tricks," "Hearts and Clogs," "Precious Fruits," "Her Wedding Night," "Luck of Virtue Is Its Own Reward," "The Artist's Model," "Damp Fools," "The Sonnenballer," "Rider," "Marianne," "His Lost Thirty," "The Ore Mystery," "He Couldn't Support His Wife," "When the Wets Went Dry," "The Lost Roll," "No Babies Allowed," "The White Feather," "The Pervert," "Gilded Youth," "The Sword and the Shield," "A Question of Identity," "The Underworld," "The Marriage of Arthur," "Arthur's Last Film," "As Fate Decides," "John Pellet's Dream," "The Blackmailer," "Ship Me Home," "Girls' Ride," "The Jail Bird's Last Flight" and "The Geener of Berlin."

For Fox he filmed "Oh, What a Knight," "Money Talks" and "Jail Birds."

For Vitagraph he photographed the serials "The Invisible Hand" and "The Veiled Mystery."

He filmed the following Hamilton White vehicles for Educational: "For Land's Sake," "The Vagrant," "Puss and Kary," "The Rainsmaker," "Spooks," "Paw Roy," "The Speeder," "No Luck," "The Educator" and "Extra, Extra."

Max Du Pont, A. S. C.

Max Du Pont has been imbibing American productions with pictorial beauty for six years, previous to which he served two and one-half years in the French army during the world war. He began his photographic career as a

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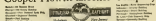
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David Abel, A. S. C., is filming "The Barefoot Boy," for the Mission Film Company.

William Hilder, A. S. C., has joined the Tod Browning unit filming the Goldwyn production, "The Day of Faith."

George Barnes, A. S. C., has gone to New York City, where he is filming a Cosmopolitan production.

Walter Griffin, A. S. C., has finished the filming of "The Silent Partner," a Paramount production directed by Charles Maigne.

Ben Klum, A. S. C., has returned to work at Universal City after a three weeks' sabbatical.

James Van Trees, A. S. C., has left Los Angeles to go on location for the making of "The Huntress," a Lyda Reynolds production for First National.

Charles Schoenbaum, A. S. C., is completing the filming of "The Heart Breaker," starring ADOLPH AYTES under the direction of Wesley Ruggles in New York City.

Homer Scott, A. S. C., is photographing Bennett's "The Extra Girl," starring Nabel Normand.

According to the Metro press department, Georges Rimard, A. S. C., who is shooting Edward G. Robinson's production of "The Eagle's Feather," is often mistaken for the leading man by studio visitors.

Robert Kurrie, A. S. C., has been chosen to fill the vacancy on the Board of Governors caused by the resignation of Lyman Breining, A. S. C., and Charles Stinner, A. S. C., takes the place of Philip E. Rosen, A. S. C., who has resigned from the same body.

Hans Koenekamp, A. S. C., is filming Larry Semon's "The Karel Review."

Negishi Lyons, A. S. C., is dancing Hollywood with the new coat of apple green paint on his Napier which, for the sake of variety, has verniform wheels.

Henry Cronjager, A. S. C., is shooting Famous Players-Lasky productions in New York City.

Ray Senahas of the Technicolor Motion Picture Corporation in Hollywood is scouring motion picture quarters for a special camera tripod head which disappeared from the Metro studios.

Ralph Hamners addressed the May 14th open meeting of the American Society of Cinematographers on shooting through plate glass on which has been painted scenery or objects to eliminate expensive set construction.

Steve Smith, A. S. C., is filming "The Alibi," a Vitagraph production.

Herry Thorpe, A. S. C., is filming "John of the Woods," a Dinky Dean production.

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QUALITY in

LABORATORY WORK

Chester Bennett Film Laboratories, Inc.

6363 Santa Monica Blvd.

Hollywood, California

In Camerajornia

(Continued from Page 19)

John Arnold, A. S. C., is concentrating on special trick work for "Roared Lips," starring Viola Dana.

The spring meeting of the Society of Motion Picture Engineers held May 7-9 in Atlantic City was one of the most successful in the history of that organization.

The latest communication from Herford Tynes Cowling, A. S. C., sent from Masindi, Uganda, reads as follows:

"Am at present waiting here for the King of Bunyoro to 'pull' his harvest ceremonies for me, and the fortnightly boat down the Nile. I will make the entire trip down the Nile from its source to Cairo, which includes several hundred miles of walking to get the pictures I want. When I reach Cairo I will have walked over a thousand miles through Central Africa—Kenya, Uganda, Congo, etc."

Jack MacKenzie and Virgil Miller are no longer members of the American Society of Cinematographers.

A discourse on tropical photography with long focus lens was held at a meeting of the Motion Picture Photographers, held in the Simpson projection room, New York City, on May 12th. Mr. and Mrs. Martin Johnson addressed the assemblage, and Max Mayer, of the Wohl Company, spoke on the modern use of artificial lighting.

POWER AND LIGHTING ORGANIZATION TO HAVE NEW HOLLYWOOD BUILDING

The Minerva Pictures Corporation will shortly move to new quarters at Santa Monica boulevard and Beward street in Hollywood.

A new brick building has been erected to take care of the increasing portable power plant and motion picture lighting business of the Minerva organization, of which H. M. (Buck) Swain, well known in film circles, is manager.

Among other equipment the new building will house a modern machine shop and a blacksmith shop, which will give special attention to outside work.

for July—

The American Cinematographer will present among other noteworthy features:

"Close-ups" by Steve Norton, A. S. C.

"Speed of Projection" by Victor Milner, A. S. C.

"From Canada to Florida With a Camera" by Walker Griffin, A. S. C.

"Uses and Abuses of Gauze" in which the ramifications of this interesting subject will be set forth.

"Can Cinematography Be Taught in Schools?" which, written by John Seitz, A. S. C., will offer a second opinion on this important question.

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REGULAR SPEED SLOW MOTION



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The take-up in the Debie is operated by friction clutch which is positive in action both forward or reverse. There are no belts to change or get out of order. Lenses from 1 3/4 in. to 17 in. focus can be fitted and easily interchanged.

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New York City

Opposite Hudson Theatre
Ownership Management of
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Standard Film Laboratories In Huge Building Enterprise

(Continued from Page 12)

are in this list, including the B. P. Schallberg productions "Blindfold," "Rich Men's Wives," "The Hero," "Thorns and Orange Blossoms," "The Girl Who Came Back," "Are You a Failure," "The Broken Wing," "April Showers," "Mothers-in-Law," and "Daughters of the Rich," the Paramount pictures "Only 31," "The Law of the Lawless," and "Bluebeard's Eighth Wife," the Jackie Coogan productions "Long Live the King," "Daddy," and "Toby Tyler," the Gene Strause-Porter production "Michael O'Halloran," the Triumvirate production "The Sign," and the foreign negatives of "The Silent Call" and "Brows of the North," the Douglas McLean production "Going Up," and the Warner Brothers productions, "Wolf Fang" and "The Printer's Devil."

The rapid expansion of the Standard Film Laboratories organization is considered remarkable by those in close touch with the industrial expansion of Hollywood. The new plant was completed and started operation in February, 1932.

In the past fifteen months it has taken its place as one of the foremost film laboratories in the world. Mr. Nicklaus and Mr. Tompkins, who founded the institution, were respectively superintendents of the Famous Players-Lasky and the Universal laboratories when they resigned to start the organization of which they are now the heads.

Can Cinematography be Taught in Schools?

(Continued from Page 13)

So I believe it is with a man who has taken a course in photography. He will find after graduation that he has acquired information which will be valuable to him in learning the profession when he actually starts working at the same, but I believe the greatest school of the profession is the profession itself, and the student that has the best chance is the assistant cameraman, for it is he who is on the job watching problems being worked out.

Page after page could be written on the possibilities and impossibilities of student cinematographers, but suffice it to say that the only efficient student of motion picture photography is the assistant to a cinematographer, for he can see the different methods employed on different subjects, and he can see also the results obtained. It only remains for him to have a little midnight oil to explore the fundamentals.

Then it remains for the cinematographer (who could be considered as the teacher) to recommend him for a camera as soon as he has reached perfection, and I don't believe any cinematographer would hesitate or neglect to recommend him if he has reached this point, neither do I believe any cinematographer would recommend him until he has reached the same. Nothing can be fairer; nothing will be more progressive in photography.

Pulling the Hopi Snake Dance Into Celluloid

(Continued from Page 4)

out of the Ford. They even opened the lining of the machine to look for any concealed exposed negative.

On my way back to Holbrook Greer told me that Mr. Crane stated he would have chased me to the end of the world and that it was a lucky thing for me that he did not catch me on the go, as he would have filled me full of lead. He further stated that I would be signing a paper at his office, and that the film was worth \$50,000 to anyone.

The government is still in possession of the negative. Paths Pictures were not successful in obtaining it, although Herford Tynes Cowling informed me that he had seen a print of it in Washington.

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Mitchell Increases Production Program; To Build New Plant

Indicating the tremendous popularity with which the Mitchell camera is being received, production activities of the Mitchell Camera Corporation have been increased until its plant in Hollywood is operating on a 24-hour per week basis. With the installation of new equipment and the addition of more men to the production department, the factory is working at full capacity.

With this increased program in effect it is expected that the Mitchell organization will be able to keep abreast of its sales and, within a short time, to make prompt deliveries.

The present Mitchell factory, though large and complete in itself, has become too small to sufficiently take care of the firm's growth, and for this reason, it is planned, within the near future, to begin construction on a larger plant.

The location of the larger factory has not been decided on as yet; several sites are under consideration.

At the present time there are 30 Mitchell cameras in use among the studios in Los Angeles and Hollywood. Deliveries on orders already placed will increase this number substantially, it is said.

Photography and "Spirits"

(Continued from Page 6)

The greatest asset which the spiritualistic photographs photographic knowledge were general, then such photographs to elicit credence in their mysterious aspects. If graphs, with the rank and file knowing how they could be reproduced, would not be popularly regarded as inexplicable phenomena. The actual or photographic manifestation of "spirits" might be seriously considered as springing from a form of the now declining "Coastland" or auto-suggestion. Surely a great many of the "spirits" which have been beheld have existed in imagination only.

I emphasize that the mysterious phases of such pictures account greatly for the popular interest in them. Now that the elapse of several seasons since its release give a firm perspective, "Earthbound," which the writer photographed, may be considered in this respect. I have been told that there have been people who saw the picture and who actually believed that the spiritualistic sequences were bona fide. Such credulity is hard to believe, even though represented as being true. But opinions of this sort concerning the picture surely figured prominently in making it as successful as it was.

A scene which proved particularly noteworthy in the effects that it produced was that in which the little girl led a dog across the set, and where suddenly the dog came to a halt, his hair virtually bristling. His body became very tense and he shivered perceptibly. Suddenly the television broke the dog turned at right angles—in an entirely different direction—and barked excitedly. The suggestion was that the dog, detecting what the human being could not, had seen the ghost of his departed master appear and vanish. In fact, the ghost is shown in the film.

Now it all was brought about has its humorous qualities. When the dog walked across the set with the little girl, his master was standing outside the set. When the animal approached the spot where he was to stop, the master commanded him to do so. Then on a platform, built outside the line of the camera on the level that would come to the eye level of the eyes of the ghost, a curtain was drawn aside. What was revealed? A cat and a goat—both of which were inherently obnoxious to that breed of dog. The animal obeyed the instincts of his forefathers and naped at the sight of his traditional enemies. With

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count being taken for a subsequent second exposure, the camera recorded it all. Finally when the tension became acute, the curtain was drawn and the cat and the crowd appeared before the dog. Immediately an electrician, stationed in a position at right angles from the cat and the dog, simulated the cry of a cat, and the dog, thinking that the cat was escaping at the other end of the set, turned his head in that direction and barked—at the departure of the ghost, in the picture. The rest was merely a matter of double exposing the master in.

Real and Spiritual

In the scenes which show the same person both in the real and in the supposed spiritual form, it is noticed that the real form is very much plainer than the ghost form. This is brought about by shooting the real exposure first, and, afterward, the ghost exposure with soft lights through doubling exposing in, on top of the first exposure in front of the black background, the ghost, with soft lights and using gauze or soft focus lens. This gave the "mystical" illusion desired.

My conception of a spirit, if I am ever called on to film a similar production, will be to show a ghost more as a vapor than as a material being. To obtain these results the body of the player acting the spirit should be partly covered with gauze which has been dipped in a solution of phosphorus and highlighted with silver. At the same time, enough resemblance should be retained between the spirit and the features of the original character so that the audience will have no trouble in recognizing the spirit.

Flexibility and Uses of Light

(Continued from Page 22)

terior must be enough brighter than the interior to give the impression of looking out into daylight. The open area directed at a white or painted drop outside the door or window gives excellent daylight effects.

Frequently sunlight as well as daylight is required to enter through the opening. It is then necessary to direct the open flood light so that it falls through the opening and makes a patch of light on the wall or floor. With the direct light of the arc excellent sunlight effects can be obtained by placing the apparatus about 15 or 20 feet from the window. If the light is placed too near to the window a bad distortion of the shadows spoils the sunlight effect; if placed too far the light is then not bright enough to give contrast above the interior illumination level. Twenty feet has been found about the best compromise to overcome both difficulties.

In exterior night work the open flood is invaluable to light large scenes. In street night scenes the lights should be located at positions and heights which make the scene appear as though lighted by regular street lamps. Two or three of the arcs as open flood lights will illuminate a section of a street large enough for several hundred actors to take part in such scenes as raids, riots, etc.

Limiting the Angle

When it is desired to limit the angle through which the open flood light spreads, the iris shutter is used. By closing down the shutter the lighted area is decreased in size, but the intensity remains the same. As in Figure 6 shows the light distribution with the iris in different positions. When the iris shutter is nearly closed the flood light then appears as a spotlight since the light has a spread of only a few degrees. This is, in reality, a spotlight without a lens. It can be used for special effects. This spotlight also has a distinct advantage, that is, it can be spread from an angle of a few degrees up to an angle of more than 120 degrees without decreasing the illumination.

Another arrangement of the studio outfit is with the diffusing front door. See (B) in Figure 6. The purpose of this accessory is to make possible a softer light than that obtained by the direct arc.

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The open arc casts very sharp edged shadows which are much desired when simulating sunlight or in special silhouette effects, but many men demand softer shadows, especially in illuminating interior scenes. The diffusing door spreads the light very evenly in all directions, and acts as though the source of light were two feet in diameter instead of five-eighths inches diameter, as it is with the open arc. Shadows cast by this arrangement are, therefore, more blended and softer.

Intensified Light

An excellent use of this arrangement is to intensify the diffused light from a certain direction on a medium or small size scene. It is used to best effect with other units, such as banks of mercury vapor arcs. The banks supplying the general illumination from several directions and the diffused sunlight intensifying this from one direction causing a more artistic effect by accentuating lights and shadows. Moonlight effects are also best reproduced with this combination used alone on a set.

When the iris shutter is used with the diffusing door the effect is different than in the case of the open arc as shown in F in the chart. Instead of changing the angle of spread, it changes the intensity of the light without affecting its distribution. Hence closing down the iris with the diffusing door causes the light on the whole scene to fade away from full intensity to darkness. This arrangement gives the cinematographer a unit where he can adjust the strength of his light on the scene between wide limits and may cause the light to fade away or increase perfectly uniformly while taking pictures.

The parabolic silvered glass mirror is furnished with the studio outfit for special effect work and long range work. With the arc facing the mirror a beam is produced which measures more than a million candle power. It is entirely too powerful to be used at short ranges, except for special work. One successful short range use of this beam is in the production of an actual visible beam, such as a moonbeam or sunbeam entering a window and falling across a room. It is possible to actually register the path of the beam on the motion picture film due to the reflection of light by the dust particles in the room.

Height—Twenty Feet

The parabolic mirror is also used on large scenes when in addition to the general illumination a spotlight is needed on some special part of the scene. The spotlight should be operated from a height of at least 20 feet.

In exterior sets this beam may be used for light effects, lightning, etc. Lightning effects can be produced by rapidly opening and shutting the main switch on the apparatus, thus causing the arc to be intermittently struck and extinguished.

The angle of spread of the beam may also be regulated within certain limits. The beam spread is increased by moving the arc away from the mirror.

Diagram C in Figure 1 (April, American Cinematographer) shows a very useful combination for producing a soft light of great intensity. This is called the diffused beam combination. It is produced by having the arc face the parabolic reflector and then placing the diffusing door in front, in place of the clear glass door. This combination gives a very powerful diffused beam with considerable spread. An intensity of nearly 300,000 candle power may be obtained in this way without producing sharp shadows. It is useful for close and medium ranges and frequently can be used to better advantage than the arrangement of arc and diffusing door alone. It is used for about the same purposes as described under the uses of diffusing door and arc.

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Camera Artistry of Henry Sharp, A.S.C. Is Subject of Story

Under the heading of "Photographer's Art in 'Soul of the Beast,'" the following article is printed in the current issue of *The Silver Sheet*, which is the Thomas H. Ince publication from which the motion picture exhibitor showing Ince productions derives much of the reading matter which, relative to these productions, he passes on to the press. The publication of the article is a testimonial to the wisdom of the person who procured the material for "The Silver Sheet," as he is vesting himself of feature matter which, concerning the cinematographer, has too often been overlooked on the part of Henry Sharp. The motion picture photographer referred to is a member of the American Society of Cinematographers.

The story follows:

One photographer goes out camera shooting and brings back a picture of a road that is just a road. Another takes out his trick box with him in the same location and brings back a "shot" of the same road that is a composition worthy of being transposed to canvas.

Anyone can take a picture, but it takes an artist to make pictures. In "Soul of the Beast" the photographer's art, without being evident is apparent in every foot of every reel. In the woods of the high Sierras, beneath great trees, beside murmuring brooks, on the outskirts of a picturesque French-Canadian trappeur village, the Ince film company found backdrops for the swift action of the story that would delight the soul of a post-artist—and which were utilized by Henry Sharp, the cited cameraman, for every corner of their picture value.

"Shots" that would do credit to famous artists have been included in this novel picture. Some of them were made under circumstances that would have tried the patience of Job. One flash of a little bird singing lustily on a swaying bough took exactly three weeks to catch, and other unusual animal "shots" in the picture required equal patience.

Some of the most unusual dramatic "close-ups" were made from the back of "Oscar," the elephant, who was not only the principal actor in several key sequences, but also the bearer of the camera and the cameraman who "shot" him. The stunt is unique in motion picture history.

For several days during the filming of the last sequence of the story Director John GRIFFITH Wray tried in vain to get good "close-ups" of the exciting scene when "Oscar" plunges the villain of the story through the river to the opposite bank, nearly trampling him to death. Careless was the director's angle, but still failed to get the effects desired.

The scheme finally was hit upon of mounting a baby tripod on a howdah securely strapped on "Oscar's" back. Henry Sharp clambered aboard, got his camera set and then got one of his biggest thrills when "Oscar" at the word, started off into "Soul of the Beast" with the appearance of a task of keeping out of reach of the elephant.

Through the stream went elephant, howdah camera and cameraman. "Oscar" was so bold on overlooking the fleeing rank that he didn't slow up enough for the camera to get into action until he had reached the far side of the stream. Unable to clamber up

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on the rock ledge where Beery, really frightened, had taken refuge, the elephant dipped his trunk into the stream and began spouting great volumes of water on his victim, trying to wash him down into the stream. The camera began grinding and caught some "shots" both dramatic and artistic.

To get scenes of the spectacular knife fight which occurs as the river bank between the villain and "Oscar," the crippled musician, a raft was anchored in midstream for the camera and the director. Several small rafts were built and stationed at different angles for the men who were handling the light reflectors. The first day that the stage was all set to "shoot" the scene the main raft broke loose. Amid the

wildest excitement several of the light crew on the stage swam out and caught the runaway "Oscar" was brought into action and after an hour's work, the raft was again anchored into place and the cameras began to grind. In shooting from ridiculous unusual angles were gotten of the dramatic scene in which the elephant saves the life of the crippled musician who is being strangled to death by the "villain."

Studied lighting effects, the finished composition of every "shot" of the picture and the outdoor background of surrounding beauty have been combined with the striking dramatic action of the story into one of the most unusual productions ever screened.



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